2009 NATIONAL ENDOWMENT FOR THE ARTS NATIONAL HERITAGE FELLOWSHIPS

2003
NATIONAL
ENDOWMENT
FOR THE ARTS

NATIONAL HERITAGE FELLOWSHIPS

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BESS LOMAX HAWES AWARD

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NEA NATIONAL HERITAGE
FELLOWS 1982-2008

MESSAGE FROM THE CHAIRMAN

The 2009 NEA National Heritage Fellows join 338 previous recipients of this the highest honor given by the federal government to our nation's folk and traditional artists. Since 1982 the National Endowment for the Arts has annually brought the fellows to Washington, DC, in order both to celebrate their individual achievements and to recognize the collective value of their work to our country's living cultural heritage.

Anyone can nominate an artist or group for an NEA National Heritage Fellowship, but consistent with the prestige of this award, that is just the beginning of the process. This year, a panel of twelve cultural specialists spent four days viewing media samples and discussing the support materials of 240 nominees. Following their recommendations, the presidentially appointed National Council on the Arts and the Acting Chairman affirmed their selection. Now the celebratory events, the ceremony on Capitol Hill and the concert at the Music Center at Strathmore, offer an opportunity for family, friends, and the general public to participate in the process.

I strongly believe that art works. In the case of these artists, we have plumbers, a cowboy, a former school bus driver, a retired dairy farmer, a teacher, and, not surprisingly, full-time artists. Art works in a variety of ways, both for those who create and for those who experience it. Cowboy poet Joel Nelson perhaps speaks for all of the artists when he says: "My lifestyle inspires the poetry and the poetry strengthens my belief in and love for what I do."

The combined biographies of these individuals tell a story of how creative vision and cultural value can come together in the service of community and country. Congratulations to the 2009 NEA National Heritage Fellows.

Rocco Landesman

Rocco Landesman
Chairman
National Endowment for the Arts

MESSAGE FROM THE DIRECTOR

We congratulate the 2009 NEA National Heritage Fellows as we celebrate their contributions to our nation's living cultural heritage and recognize their lifelong commitment to artistic excellence. These fellowship recipients are being honored because they have shared their time-tested creative skills and knowledge, not just with the general audiences at public events but more intensively with students, apprentices, and fellow artists in schools, homes, and studios. We shine the spotlight on them not just for what they have done, but also for what we know they will continue to do.

When I contacted Mike Seeger about his 2009 NEA Bess Lomax Hawes Fellowship earlier this year, he followed up with a note that succinctly summed up his career: "I've always felt that I was striving to document and play traditional-style Southern music for pleasure and for its intrinsic value as well as to encourage others to listen and participate in their own ways—especially those who were raised in the music. It's all equally part of the same effort: to have this music live on in memory and everyday life." Unfortunately, Mike passed away before he could be with us for these events, but indeed his work and his words live on in memory and his legacy reaffirms the lofty standards that have been set for these fellowships.

Looking back at the list of recipients of this award, since its inception in 1982, it would be easy to point to well over 30 artists whose lives were significantly touched by Mike Seeger. In most cases he documented, toured with, or wrote about these individuals. In many instances he did all three. It is this spirit of dedication to creativity and community which is carried on by the 2009 NEA National Heritage Fellows and which we celebrate during the course of these events.

Barry Bergey

Barry Bergey
Director, Folk & Traditional Arts
National Endowment for the Arts

MESSAGE FROM THE SPONSOR

On behalf of Darden Restaurants, Darden Restaurants Foundation and our family of restaurants, I am honored to extend my congratulations to the 2009 NEA National Heritage Fellows.

We applaud you for promoting cultural diversity through your work and earning the highest form of national recognition bestowed on folk and traditional artists.

With nearly 1,800 restaurants, including Red Lobster, Olive Garden, LongHorn Steakhouse, The Capital Grille, Bahama Breeze and Seasons 52, we are committed to making a positive difference in the communities in which we live and work. And through our support of the NEA National Heritage Fellows, we have the rare opportunity to recognize talented master artists with dynamic backgrounds.

By sharing your artistic talent and heritage, you have left, and will continue to leave, a strong footprint on our nation. Thank you for greatly enhancing the American story and serving as a source of inspiration for current and future generations.

Clarence Otis, Jr.
Chairman & CEO
Darden Restaurants, Inc.

MASTER OF CEREMONIES

Nick Spitzer is the host of *American Routes*, the weekly radio program from New Orleans devoted to the sources and symbols of American vernacular music and culture. *American Routes*, distributed and co-produced by American Public Media, is heard on public radio nationwide, XM Satellite Radio, and streaming from americanroutes.org. The program has received the ASCAP-Deems Taylor Award for excellence in broadcasting. Nick is also known for cultural features on *All Things Considered* and *Nightline*, documentary CD recordings, and PBS films as well as publications on theory and practice in public folklore. Long involved in work with cultural creolization in African-French communities, Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—first as senior folklife specialist and later as artistic director for the *Folk Masters* concert series produced in collaboration with Carnegie Hall and Wolf Trap, and the annual *American Roots 4th of July* concerts broadcast on NPR from the National Mall. In 2005 Nick received the New Orleans' Mayor's Arts Award. An advocate for the cultural rebuilding of the city post-catastrophe, he was named Louisiana Humanist of the Year in 2006 and a Fellow in the American Folklore Society. In 2007 he was awarded a Guggenheim fellowship for researching traditions of creativity in Louisiana Creole communities. Spitzer is professor of American studies and communication at Tulane University.

THE BESS LOMAX HAWES

NATIONAL HERITAGE FELLOWSHIP

The Bess Lomax Hawes National Heritage Fellowship, this year awarded to Mike Seeger, honors "keepers of tradition" who through their efforts as organizers, educators, producers, cultural advocates, or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes has committed her life to the documentation and presentation of American folk artists. She has served as an educator both inside the classroom and beyond, and has nurtured the field of public folklore through her service at the National Endowment for the Arts. During her tenure as Director of the NEA Folk Arts Program (1977-1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public.

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CONCERT CREDITS

The National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning and producing the 2009 NEA National Heritage Fellowships events, which were managed for the NCTA by Madeleine Remez. The NCTA is a private non profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States.

NATIONAL HERITAGE FELLOWSHIPS CONCERT

Producers
Barry Bergey for the NEA, Madeleine Remez for the NCTA

Director
Paul Douglas Michnewicz

Production Manager
Elaine M. Randolph

Set Design
Tony Cisek

Lighting Design
Dan Covey

Sound Design/Production
Pete Reiniger
Charlie Pilzer

Stage Manager
Valerie Bijur Carlson

Logistics Coordinator
Anne Kogan

Assistant Stage Manager
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Green Room Coordinator
Kirsten Aymer

Video Projection/Production
Kirby Whyte, Matthew Eidemiller, Creative Video of Washington

Sign Language Interpreter
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Music Hall at Strathmore
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Producer: Mark Yacovone, WDUQ Pittsburgh
Location Producer: Alex van Oss
Recording: Aaron Lasko, Coupe Studios, Boulder, CO
Riccardo Schulz, Pittsburgh Digital Recording and Editing

Drivers
Andrew Moreau
Laura Jenkins

Program Book Design
Scott Severson, Shelter Studios, Inc.

THE BIRMINGHAM SUNLIGHTS

A CAPPELLA GOSPEL GROUP
BIRMINGHAM, AL

"Gospel Music has been in our family since long before I was born. My grandmother had a trio. My father sang in a quartet and so did my mother....We formed this group so we could get that singing that we so desperately needed."

JAMES ALEX TAYLOR

In 1978 James Alex Taylor and his brothers Steve and Barry—all master plumbers and gas fitters by trade—started a gospel quartet with two friends, Carl Smith and Eddie Washington, in their hometown of Birmingham, Alabama. Each of the five men wrote a possible name on a slip of paper and dropped it into a basket. "The Sunlights," Barry's suggestion, was drawn and James, the group's Musical Director, added "Birmingham."

The Birmingham Sunlights are a five-man, four-part harmony a cappella gospel quartet. (Quartets with more than four members have been common in gospel music since the 1920s.) In 1979 Ricky Speights and Wayne Williams joined, as well as fourth brother, Everett Taylor, Jr (who passed away in 2007). Bill Graves joined in 1996. James sings tenor, baritone, and lead; Steve (baritone); Barry, aka, "Papa Pump" (bass and lead); Wayne Williams (tenor, baritone, and lead); Reginald "Ricky" Speight (first tenor, baritone, and lead); and Bill Graves (baritone and second tenor).

The Taylors grew up singing a cappella in Church of Christ choirs, which have traditionally avoided instrumentation. The Sunlights draw on the rich heritage of quartet-style singing of their native Jefferson County region, characterized by close harmonies, "pumping" bass rhythms, and the frequent swapping of lead vocals.

This style, known in gospel circles as the "Birmingham Sound," developed between WWI and WWII by groups such as the Birmingham Jubilee Singers, the Famous Blue Jay Singers, and the Four Great Wonders. The style went on to have widespread influence on the recorded gospel music of the era. As African Americans migrated from farm work in the Deep South to industrial work in the north, they took along the gospel sound of Jefferson County and broadcast it over the nation's airwaves. Folklorist Hank Willett says, "The 'Birmingham Sound,' that traditional African-American a cappella, vocal harmony which has so influenced American popular music, is among the most remarkable of Alabama's cultural jewels."

Under the guidance of older quartets such as the Sterling Jubilees, Shelby County Big Four, and the Four Eagles, The Birmingham Sunlights became the inheritors of this musical tradition. They also explore new material and innovative arrangements in order to maintain a fresh approach to gospel music. These styles can be heard on their CD *For Old Time's Sake*.

In addition to appearing at the National Folk Festival and numerous venues across the nation, the Birmingham Sunlights have performed as cultural ambassadors under the auspices of the U.S. Department of State and have toured Canada, Italy, France, five African countries, the Caribbean, and Australia.

EDWIN COLÓN ZAYAS

CUATRO PLAYER
AGUADILLA, PR

"I have a sentimental bond with the instrument. Apart from my family, my parents, my wife, my daughters, that I love so much, my instrument has a special place in my life."

EDWIN COLÓN ZAYAS

Edwin Colón Zayas is known internationally as the master of the *cuatro*, the national instrument of Puerto Rico.

The cuatro is shaped like a small guitar with five double-coursed strings. It developed over time out of the rich Spanish legacy of guitar types into its current form unique among Latin American instruments. The name "cuatro" (literally "four") comes from an earlier version of the instrument with four courses of strings. It is the preferred instrument for performing *música jíbara* (music of the peasants), heard most commonly in the small central-island towns of Puerto Rico.

Música jíbara, the major national folk music of Puerto Rico, is rooted in a mixture of three cultures—Spanish, African, and Taíno Indian. In the 16th and 17th centuries, the cultures combined to form the unique jíbaro culture, a culture of the colonial peasant population that provides the basis for much of modern Puerto Rican folkways. Traditional música jíbara is based mainly on two song genres that are the "soul" of the music tradition—the *seis* and *aguinaldo* from pre-19th-century times. Both genres are grounded in traditional Spanish verse forms, with seis having lines of eight syllables and the aguinaldo lines containing six syllables.

Colón Zayas began playing cuatro at the age of five, learning from his father in his hometown of Orocovis, a place known for producing great jíbaro musicians. He in turn tutored his brother and two sisters in several jíbaro instruments, and they often join him in his group Edwin Colón y su Taller Campesino.

Today, Colón Zayas is recognized as an innovative improviser on the cuatro and, in addition to 17 solo albums, has performed on, arranged, or directed more than 250 recordings for Puerto Rican artists. His virtuosic collaborations have incorporated classical music, South American and Latin popular music, and improvisational jazz. In 1991, he performed in the inaugural concert of the San Juan Pops Orchestra and participated in the International Guitar Festival held in San Juan. Albums such as 1994's *¡Bien Jíbaro!: Country Music of Puerto Rico* have won Colón Zayas an international following.

The year 2008 brought him a Latin Grammy nomination for his album *Reafirmación* in the category of the Mejor Producción Discográfica de Música Tradicional Tropical (Outstanding Traditional Tropical Album.) Even though he has performed with contemporary Latin stars such as Marc Anthony and Carlos Vives, he remains committed to the traditional cuatro makers and musicians of the Puerto Rican inland hills.

Since the legendary Ladislao Martínez restored the cuatro Puertorriqueño to prominence in the 1930s, the instrument has had its champions, but none in the contemporary era as influential as Edwin Colón Zayas. His impeccable mastery of the cuatro, particularly his advances in technique and expansion of its repertoire, and his commitment to passing along his knowledge, have helped insure interest in this traditional Puerto Rican instrument remains strong for a new generation.

CHITRESH DAS

KATHAK DANCER AND CHOREOGRAPHER
SAN FRANCISCO, CA

"America is a great ground to experiment in. I believe that if you have a very strong sense of education and background in your dance, then you can be open to the world out there because you're maintaining your traditions. On one hand our teachers are maintaining the traditions and then, on the other, they're innovating and experimenting. They're educating. They're bringing the world together."

CHITRESH DAS

With eight dollars in his pocket, Pandit Chitresh Das came to the United States in 1970 on a Whitney Fellowship to study modern Western dance and to teach *Kathak*, a form of dance originating in Northern India and one of the eight classical Indian dances.

From his 20s on, he has been an acknowledged master, or "pandit," of Kathak dance. The child of dance teachers in Calcutta, India, Das began studying Kathak dance at the age of nine with guru Pandit Ram Narayan Misra. When the young prodigy Das danced for the master tabla artist Samta Prasad, Prasad commented, "Baccha nai hai; chacha hai" (He is not a child; he is an uncle.) Das's performing career in India was launched when he was invited by Ravi Shankar to dance at the first Rimpa Festival in Benares.

Das learned both the percussive and sensual elements of Kathak, including the solo tradition in which the dancer is required to go on stage without any prior rehearsal and execute improvised rhythms, compositions, and storytelling for two to three hours. Storytelling is essential to Kathak—the name itself is derived from the Sanskrit word *katha* or "story."

After teaching Kathak for a year at the University of Maryland in 1970, Das was invited by a master of the Indian sarod, Ustad Ali Akbar Khan, to start a Kathak program at the Ali Akbar College of Music in California. By 1980, Das had founded his own school, Chhandam, which now has branches in California, Boston, the District of Columbia, Denver, Japan (Tokyo), and India (Calcutta and Coimbatore.)

For more than 40 years, he has been teaching and mentoring students and maintaining a vigorous performing schedule. Pandit Das has been involved in creating and choreographing cross-cultural touring performances, including *East as Center*, a piece combining Indian and Indonesian master performers, and *India Jazz Suites*, a collaboration between Das and young tap dancing phenom Jason Samuels Smith. In 2004 Das and his Chitresh Das Dance Company were featured in the internationally renown American Dance Festival and on a national program, *Indians in America*, on PBS.

At San Francisco State University, where Das is a faculty member, he started the first university accredited Kathak course in the United States. Das believes in art as a service to society and spends much of his time teaching poor children at his school in Calcutta, Chhandam Nritya Bharati (named in honor of his parents) and the Blind Opera of Calcutta. He considers his most important project, however, to be teaching empowerment and self-awareness to children in the city's red light districts which he does in partnership with the New Light Foundation.

LEROY GRABER

WILLOW BASKETMAKER
FREEMAN, SD

"I can feel the heritage of my ancestors in my hands."

LEROY GRABER

When he was 10 years old, LeRoy Graber's grandfather pulled him aside and said, "LeRoy, you are old enough to learn how to weave a willow basket." Those early lessons began a lifelong passion for the craft of willow basket weaving which Graber has carried into the 21st century.

His grandfather, Jacob Graber, had emigrated to the Dakota Territory from South Russia in 1874 along with other pacifist German and Swiss Mennonites seeking religious freedom and exemption from conscription into the Czar's army. These settlers brought with them their foodways, stories, agricultural knowledge, and cuttings from varieties of willow trees to add to those native to the Dakotas.

Busy working and raising a family during most of his adult life, Graber did not have much time for basket weaving until after retirement from his award-winning dairy farm. Graber has enjoyed good health, however, and has been honing the basket-weaving skills he learned in childhood for more than three decades now. His baskets are enjoyed and displayed throughout the world, but also are appreciated at home at the annual *Schmeckfest* (tasting festival), held in Graber's hometown of Freeman, South Dakota, where he enjoys giving demonstrations of basket weaving and telling stories.

His baskets are entirely woven—no nails, screws, or strings are used in the process. Graber has experimented beyond what his grandfather taught him and makes many varieties of baskets of various sizes, shapes, and weaving patterns, but most of his works are medium-sized baskets with or without a handle. Every fall Graber drives through the Dakotas snipping thousands of shoots, [after a frost when the slender willow shoots have lost their leaves.] He keeps them in a cool place where they will stay pliable until spring. Since the baskets have many uses, he makes many different shapes and sizes with different types of willows to vary color and textures.

Through the years, the strands of willows appropriate for basket making have gradually disappeared along with the number of people in the region actively making German-Swiss willow baskets. To ensure the perpetuation of the tradition, however, Graber and his son Kim have planted acres of different kinds of willows on their farm. Graber is also busy demonstrating the craft at local schools, teaching basketmaking to high school and university art instructors, and participating in the traditional arts apprenticeship programs of the South Dakota Arts Council and the North Dakota Council on the Arts. He is careful not to teach techniques only, but also the environmental knowledge necessary for the tradition's life. Thanks to Graber, his family, apprentices, and these organizations, the art of willow basket weaving is alive and well in the Dakotas.

"QUEEN" IDA GUILLORY

ZYDECO MUSICIAN
DALY CITY, CA

"My mother told my brothers, 'I want you guys, you boys, to keep up the traditional Zydeco music. It's been around for so many years and it's our music.' Of course Ida being Ida, being a tomboy, I was listening."

IDA GUILLORY

In 1975, Al Lewis asked his sister Ida to sit in on a few numbers with his Barbary Coast band at a fundraiser—a Mardi Gras masquerade for her neighborhood parochial school, All Hallows, in the Hunters Point section of San Francisco. The emcee, her cousin George Broussard, jokingly said, "Tonight we're going to crown you, Ida: Queen of the Zydeco Accordion and Queen of Zydeco Music." As it so happened, a journalist with the *San Francisco Chronicle* was on hand taking pictures and a week later Guillory saw a photo of herself proclaimed "Queen Ida" on the cover of the *Chronicle's* weekend magazine. People started calling from all over asking for "Queen Ida." She told her brother she only knew how to play a few songs and they told her, "You're gonna have to learn some more."

Queen Ida was born Ida Lewis in Lake Charles, Louisiana, into a family of Creole rice farmers. As a child, she helped cook for 30 to 40 field hands and later drove a tractor during the planting season. She grew up speaking creole French patois and listening to Zydeco, the vigorous blend of Cajun and R&B music, played at weekend *fais dos dos* (dance parties).

When she was 18, her family moved to San Francisco along with many other Louisiana emigrants to pursue work in the shipyards. After marrying Raymond Guillory, the couple raised three children and she drove a school bus for a living. Her mom had taught her a bit about playing the accordion but it was not considered something a woman did in public. "When I started fooling around with the instrument, playing the accordion professionally was still the furtherest thing from my mind."

Once her children had grown up, Guillory pulled out her accordion and began to sit in occasionally with her brother's band. She also cooked big pots of gumbo for the band's club dates, which was a big hit. Guillory's culinary skills would later lead to her publishing a popular cookbook, *Cookin' with Queen Ida.*

After being discovered in 1975 Guillory was soon headlining "Queen Ida and the Bon Temps Zydeco Band" and playing dates locally—including the Monterey Jazz Festival—but she kept her day job as a school bus driver.

In 1978 she met her agent, John Ullman, who helped the band gain national and international exposure. Guillory's touring and recording career subsequently took off—over 200 dates per year—and in 1982 her *On Tour* album won a Grammy. Her high energy performances made Queen Ida and the Bon Temps Zydeco Band popular nationally and internationally, appearing on programs such as *A Prairie Home Companion*, *Saturday Night Live*, and *Austin City Limits.*

DUDLEY LAUFMAN

DANCE CALLER AND MUSICIAN
CANTERBURY, NH

"It started a long time ago with me, but I used to work on a dairy farm and the man would play the fiddle and have dances in the kitchen. This was an old farm house ... low ceiling, wide board floors...a fire in fireplace, the smell of wood smoke in the air, the rosiny sound of the fiddle, firelight gleaming on the hair of the girls... And that was it. I was hooked. I didn't want to do anything else with my life."

DUDLEY LAUFMAN

Dudley Laufman is so well known in New Hampshire for his dance calling that many people there refer to traditional dance gatherings as "Dudley Dances." Laufman called his first dance in 1948 and has continued calling in town halls and grange buildings throughout New England for more than 60 years.

Traditional dancing has been going on in New England ever since the first colonists arrived from England. After the Revolutionary War, dances such as these fell out of favor, except in rural areas like the Monadnock region of New Hampshire where they continued to occur in informal settings such as kitchen parties and barn dances. Over time two basic dance formations developed—contra dancing, where lines of partners face one another, and square dancing, where sets of four couples are arranged in a square.

When Laufman began calling dances in 1948, traditional dancing was in a slump, but he has never been one to follow the crowd. He insisted on having live music—anyone who showed up with a fiddle, accordion, or harmonica was welcome to sit in with the band. Eventually Laufman and a group of likeminded musicians formed the Canterbury Country Dance Orchestra in 1966—named after Canterbury, New Hampshire, where he was homesteading. By the 1970s the orchestra made a series of popular recordings and had become a fixture in the New England contra dance world. The orchestra performed and taught dance at schools, community centers, and public parks, averaging 300 or more engagements each year.

In addition to his fiddle playing and dance calling, Laufman is an accomplished poet, composer, and storyteller. He has 14 books of music and dance, 75 magazine and journal articles, 22 recordings, and 10 books of poetry to his credit. Since the 1960s he has been able to support himself as a fiddler and caller while supplementing his income with occasional labor as an apple picker, carpenter, and farmer.

In the '80s Dudley and his partner, Jacqueline, led a movement to return to the roots of traditional New England country dancing. Their duo, known as "Two Fiddles," promotes what they refer to as "New England barn dance." They perform often and lead workshops throughout New England, especially focusing on schoolchildren.

Ernest Thompson, New Hampshire resident and author of *On Golden Pond*, says of Laufman's contributions to New England dance: "I think Dudley Laufman belongs in the pantheon of genuine American artists. He belongs in Franconia Notch, the real Old Man of the Mountain."

AMMA D. MCKEN

YORUBA ORISHA SINGER
QUEENS, NY

"The singing is a part of my life and something that I enjoy doing so much, and I really never realized the impact that I would have being a keeper of the tradition, a keeper of the faith, and carrying the torch of my ancestors and the elders whose shoulders I stand on."

AMMA D. MCKEN

Amma D. McKen is a member of a vibrant community who describe themselves as *Yoruba* traditionalists, practicing a way of life and religion of West Africa. A native of Brooklyn, New York, and lifelong Queens resident, McKen has sung traditional sacred Yoruba Orisha music since she was 14. In 1979 McKen became a Priestess of Yemonja and she is known to her community as Iya Amma.

The Yoruba religion is a set of beliefs and practices originating in West Africa before the introduction of Christianity or Islam. The Yoruba refer to God as Olodumare, as well as deities known as Orishas. Orisha worship was spread to the New World through the slave trade and, in order to preserve their religious traditions against repression, the African slaves matched the Orishas to Catholic saints. McKen holds several roles and titles in Yoruba, including the title of *Akpon*, a lead singer and officiator for the drumming and dancing celebrations. Akpon is a title held by very few people and is critical to keeping the tradition in place. It is a demanding position which requires one to memorize and sing more than 100 songs during ceremonies which may last one to five hours.

McKen became the first African-American female Akpon to produce a musical recording of the traditional songs, titled *Alaako Oso: Owner of the Songs is Eloquent*. One of the most sought after female Akpons to lead *Bembes* (dancing celebrations) throughout the U.S. and the Caribbean, McKen preserves the traditional songs of Yoruba and helps participants connect with the history and spiritual context of the tradition.

McKen is the director and co-founder of Omi Yesa, a cultural music group located in New York and the oldest continuing functioning African-American Orisha music group in the United States.

A dedicated teacher, McKen passes along her knowledge with a wide range of apprenticeships, workshops, and lecture-demonstrations in Afro-Cuban and Orisha songs, dance, and music. She has studied and recorded with top Cuban singers including Orlando Puntilla Rios and Milton Cardona. In 1998, she collaborated with the African American Dance Ensemble, directed by Chuck Davis, and the Carolina Theater to stage the well received production, *Cultural Journey Back to the Roots*.

In addition to her contributions to traditional music and dance, McKen is also a mother of six, a grandmother, professional tye-dye artist, clothing designer, natural hair stylist as well as the owner of Abeokuta Enterprises, an African apparel company.

Yevtushenko
Selected poems

JOEL NELSON

COWBOY POET
ALPINE, TX

"My lifestyle inspires the poetry and the poetry strengthens my belief in and love for what I do."

JOEL NELSON

Joel Nelson has spent more than 20 years writing and reciting poetry, and a lifetime working with horses.

With the exception of an early job with the U.S. Forest Service and his service in the 101st Airborne Division in Vietnam, Nelson has only worked on ranches. The son of a rancher, he's worked as a cowboy at the 06 Ranch near Alpine, Texas; as a custom saddle maker; as a packer in Wyoming and Montana; and as a horse breaker for the King Ranch in Texas and the Parker Ranch in Hawaii.

He is immensely respected by his peers for his excellence with both poetry and horses. In the words of 1990 NEA National Heritage Fellow and cowboy poet Wally McRae, "Joel Nelson is not a cowboy. Joel Nelson is a horseman, and that is the focal point of his life."

Nelson has been instrumental in the revival of cowboy culture. An attendee at the second National Cowboy Poetry Gathering in Elko, Nevada, Nelson helped found the Texas Cowboy Poetry Gathering in Alpine, the second-oldest of such events, and has been strongly supportive of similar events throughout the West. Throughout his career, Nelson has been a generous mentor to numerous young poets and horsemen.

As a poet he is respected for his deep knowledge and superb delivery of not only the classic cowboy repertoire but a wide range of traditional and modern poems. His own works, poems such as "The Men Who Ride No More" and "The Trailside Boulder Story," are rapidly assuming the status of standards. Joel Nelson's CD *The Breaker in the Pen* is the only cowboy poetry recording ever nominated for a Grammy. Of it, cowboy poet Baxter Black said, "It raised the bar for cowboy poetry for 1,000 years."

He is an innovator in cowboy poetry by writing poems about non-traditional cowboy themes such as his wartime experiences and by reciting non-cowboy poets such as Steven Vincent Benet and Robert Frost. While such works as "The Men Who Ride No More" display his mastery of describing cowboy life in traditional verse, he also writes confidently in free verse. In the fall of 1999 he served as poet-in-residence in Northumberland, United Kingdom.

His poetry appears in several anthologies including *Cowboy Poetry: The Reunion* (2004); *Cowboy Poetry Matters: From Abilene to the Mainstream: Contemporary Cowboy Writing* (2000); and *Cattle, Horses, Sky, and Grass: Cowboy Poetry of the Late Twentieth Century* (1994).

He and his wife Sylvia work side-by-side on horseback, operating the 24,000-acre Anchor Ranch near Alpine where they raise Corriente cattle. As Charlie Seemann, director of the Western Folklife Center, says, "Whether he is 'telling' his poems in an auditorium or a bunkhouse, his audiences are transfixed by the power of his delivery, knowing that here is a man who truly knows whereof he speaks."

TERI ROFKAR

TLINGIT WEAVER AND BASKETMAKER
SITKA, AK

"I feel a huge responsibility to bring the art form forward with respect for the raw materials and with that elegance and strength we had in the past."

TERI ROFKAR

Teri Rofkar, whose Tlingit name is Chas' Koowu Tla'a, was born into the T'ak dein taan (Raven) Clan from the Snail House. Though she did not weave during childhood, she has many memories of observing her grandmother weaving with the Tlingit traditional methods. These recollections later inspired Rofkar to seek out elders in her community and learn these techniques of weaving baskets and wool.

Today, she often refers to herself as a "basket case." "I weave all the time," says Rofkar, "and the rest of the time I am out in the forest harvesting materials." As a student and a teacher at the Southeast Alaska Indian Cultural Center, she worked with other Alaskan Native weavers to relearn the nearly lost techniques of Raven's Tail Robe weaving. Rofkar also weaves and teaches spruce root basketry and cedar root basketry, as well as the use of other materials. She has been instrumental in research and revival of the weaving and basketry traditions of Southeast Alaska, and through her mentorship is responsible for teaching many more weavers.

Rofkar says of her art, "I am following the steps of my ancestors, striving to recapture the woven arts of an indigenous people. The ancient ways of gathering spruce root, with respect for the tree's life and spirit, are a rich lesson in today's world. Traditional methods of gathering and weaving natural materials help me link past, present, and future. Links with a time when things were slower paced, a time when even a child's berry basket was decorated with care. It is through sharing and exploring that this old art form shall take on new life."

A serious student and teacher of indigenous arts, in 2003, she came to the National Museum of the American Indian to study and analyze cultural material used in basketry and robes. She researched robes and baskets gathered from the Tlingit from the 1800s to early 1900s. She continues to research and teach at various institutions including the Metropolitan Museum of Art, the Yale Peabody Museum, and the American Museum of Natural History. Ever willing to apply 21st-century tools, she recently has been exploring Web technology to verify the age and authenticity of weavings.

In addition to researching, practicing, and teaching traditional weaving techniques, Rofkar also works diligently to teach younger artists how to properly gather and prepare materials. She spearheaded a collaborative effort among the Southeast Alaska Indian Cultural Center, the Sitka Tribe of Alaska, and the United States Forest Service in an off-season harvest of Mountain Goats to study and utilize the "shed" wool for weaving Raven's Tail robes.

Charlotte Fox, executive director of the Alaska State Council on the Arts notes, "Teri Rofkar is, quite simply, the most prolific Alaska Native artist of this generation."

SOPHILINE CHEAM SHAPIRO

CAMBODIAN CLASSICAL DANCER AND CHOREOGRAPHER
LONG BEACH, CA

"Dance was something beautiful, something that transformed my miserable life, but I didn't mean for it to be an escape from reality at all. I saw my teachers and my uncle working day and night to rebuild Cambodian culture after the devastation and I was taught that my learning was an opportunity for me to participate in that rebuilding."

SOPHILINE CHEAM SHAPIRO

Sophiline Cheam Shapiro is an exceptional dancer, vocalist, teacher, and award-winning choreographer in the Cambodian classical dance form, a 1,000-year-old tradition. She is also a survivor of the bloody reign of the Khmer Rouge in Cambodia, during which her family was forced into hiding. It is estimated that 80 to 90 percent of Cambodia's traditional artists perished during that period.

After the fall of Pol Pot's regime, Shapiro was a member of the first generation to graduate from the new Royal University of Fine Arts in Phnom Penh, Cambodia. She was also a member of the school's classical dance faculty when they performed throughout India, the Soviet Union, Vietnam, and the U.S.

Shapiro immigrated to the United States in 1991 and created her own company, Danse Celeste. She has led training workshops in classical dance and music throughout Southern California for hundreds of young people living in the region's large Cambodian refugee community. In 2002, with her husband John, she founded the Khmer Arts Academy, a not-for-profit organization dedicated to fostering the vitality of Cambodian arts and culture. She is the only U.S.-based choreographer of Cambodian dance who develops major dances that tour internationally.

Her groundbreaking choreography includes *Samritechak* (2000), a concert-length classical dance adaptation of William Shakespeare's *Othello*; a solo work, *The Glass Box* (2002); a piece exploring the theme of culture shock, *Seasons of Migration* (2005); *Pamina Devi* (2006); and recent commissions from the Los Angeles Master Chorale and Guggenheim Museum's Works & Process Series (2008). Her essays have appeared in numerous anthologies, including *Children of Cambodia's Killing Fields: Memoirs by Survivors* (1997), *Dance, Human Rights & Social Justice: Dignity in Motion* (2008), and *Dances and Identities, from Bombay to Tokyo* (2009).

She maintains close ties to Cambodia, including her integral involvement with "The Cambodian Artists Project," a partnership between Asia Society, the Royal University of Fine Arts in Phnom Penh, and New England Foundation for the Arts.

Her awards and honors include Guggenheim and Irvine Dance Fellowships as well as the Nikkei Asia Prize for Culture. Her recent work in Cambodia has helped restore classical dance to the once exalted place it held before the Khmer Rouge holocaust. As one of her supporters points out, her life story reminds us that "even in the darkest depths of human tragedy, the spark of art creates a ray of hope that can blossom into bright and glorious triumph."

2009 BESS LOMAX HAWES AWARD

MIKE SEEGER

MUSICIAN, CULTURAL SCHOLAR, AND ADVOCATE
LEXINGTON, VA
1933-2009

"I've always felt that I was striving to document and play traditional-style Southern music for pleasure and for its intrinsic artistic value as well as to encourage others to listen and participate in their own ways—especially those who were raised in the music. It's all equally part of the same effort: to have this music live on in memory and everyday life."

MIKE SEEGER

Mike Seeger stood out in a family of prominent scholars and musical performers as an advocate, a documenter, a teacher, and an artist. His parents, Charles and Ruth Crawford Seeger, moved to Washington, DC, in 1935, when his father got a job with the New Deal programs of the Works Progress Administration.

Seeger was exposed to the rich cultural and political activism in Washington at the time, including the documentation of traditional music resulting from the work of John and Alan Lomax based at the Library of Congress. It was not uncommon for this musical family to have their own musical sessions at home. Seeger and sister Peggy even discovered that the woman who cooked and cleaned for the family, Elizabeth Cotten, played guitar. With their encouragement, Cotten, the source of such numbers as "Freight Train" and "Shake Sugaree," eventually enjoyed a second career both as their mentor and as a public performer.

During the early 1950s, Seeger began seriously recording traditional musicians, focusing first on old-time solo and duet music, along with the string band music of southwest Virginia. He also performed with greater frequency, eventually co-founding the seminal group the New Lost City Ramblers. Concurrent with the growing popularity of commercial folk music, the Ramblers performed music rooted in the regionally distinct repertoire of Appalachia and the upper South.

While recognized widely for his mastery of the guitar, banjo, mandolin, fiddle, and autoharp, Seeger continued to seek out and record musicians who were not known except in their own communities. Thanks to his work, artists such as Dock Boggs, Maybelle Carter, Kilby Snow, Sam and Kirk McGee, and Hazel Dickens reached a broad public audience. Seeger produced more than 30 documentary recordings and performed on another 40 recordings.

He recorded several video instruction guides for instrumentalists and produced a documentary book and video on Southern traditional dance titled *Talking Feet*. Until his passing on August 7, 2009, Mike Seeger continued to perform and tour, but what marked his legacy more than his exceptional performances was his willingness to redirect the spotlight on those caretakers of culture who both inspired and mentored him.

Joe Wilson, himself a recipient of the Bess Lomax Hawes NEA National Heritage Fellowship, says, "It was Mike who said to a generation of musicians, 'dig a little deeper.' His contributions as an advocate of great artists who had been ignored will shine for generations to come; he is our teacher in inclusiveness, the one always willing to put others before himself, to say 'You need to hear this.'"

AWARDEES

1982-2008

1982

Dewey Balfa *
Cajun Fiddler
Basile, LA

Joe Heaney *
Irish Singer
Brooklyn, NY

Tommy Jarrell *
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones *
Georgia Sea Island Singer
Brunswick, GA

George López *
Santos Woodcarver
Cordova, NM

Brownie McGhee *
Blues Guitarist/Singer
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza *
Mexican-American Singer
Houston, TX

Bill Monroe *
Bluegrass Musician
Nashville, TN

Elijah Pierce *
Carver/Painter
Columbus, OH

Adam Popovich *
Tamburitza Musician
Dolton, IL

Georgeann Robinson *
Osage Ribbonworker
Bartlesville, OK

Duff Severe *
Western Saddlemaker
Pendleton, OR

Philip Simmons *
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry *
Blues Harmonica Player/Singer
Holliswood, NY

1983

Sister Mildred Barker *
Shaker Singer
Poland Springs, ME

Rafael Cepeda *
Bomba Musician/Dancer
Santurce, PR

Ray Hicks *
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks *
Appalachian
Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker *
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo *
Sicilian Marionettist
Staten Island, NY

Narciso Martínez *
Conjunto
Accordionist/Composer
San Benito, TX

Lanier Meaders *
Potter
Cleveland, GA

Almeda Riddle *
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon *
Irish Piper
Chicago, IL

Alex Stewart *
Cooper/Woodworker
Sneedville, TN

Ada Thomas *
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer *
African-American Quilter
Columbus, GA

Lem Ward *
Decoy Carver/Painter
Crisfield, MD

Dewey Williams *
Shape Note Singer
Ozark, AL

1984

Clifton Chenier *
Zydeco Accordionist
Lafayette, LA

Bertha Cook *
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten *
African-American
Singer/Songwriter
Syracuse, NY

Burlon Craig *
Potter
Vale, NC

Albert Fahlbusch *
Hammered Dulcimer
Maker/Player
Scottsbluff, NE

Janie Hunter *
African-American
Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
African-American Seagrass
Basketmaker
Mt. Pleasant, SC

Genevieve Mougin *
Lebanese-American Lacemaker
Bettendorf, IA

Martin Mulvihill *
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims *
Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo
Player/Singer
Coeburn, VA

Margaret Tafoya *
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras *
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana *
Inupiaq Eskimo
Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil *
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister *
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias *
Greek Clarinetist
Astoria, NY

Jimmy Jausoro *
Basque Accordionist
Boise, ID

Meali'i Kalama *
Hawaiian Quilter
Honolulu, HI

Lily May Ledford *
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard *
Norwegian-American
Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument
Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy
Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend *
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams *
Percussionist/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin *
Creole Accordionist
Eunice, LA

Earnest Bennett *
Anglo-American Woodcarver
Indianapolis, IN

Helen Cordero *
Pueblo Potter
Cochiti Pueblo, NM

Sonia Domsch
Czech-American Bobbin
Lacemaker
Atwood, KS

Canray Fontenot *
Creole Fiddler
Welsh, LA

John Jackson *
African-American
Singer/Guitarist
Fairfax Station, VA

Peou Khatna *
Cambodian Court
Dancer/Choreographer
Silver Spring, MD

Valerio Longoria *
Mexican-American
Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya *
Comanche Flutist
Apache, OK

Luis Ortega *
Hispanic-American
Rawhide Worker
Paradise, CA

Ola Belle Reed *
Appalachian Banjo
Picker/Singer
Rising Sun, MD

Jenny Thlunaut *
Tlingit Chilkat Blanketweaver
Haines, AK

Nimrod Workman *
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Polka Accordionist
Greenfield, WI

Genoveva Castellanoz
Mexican-American
Corona Maker
Nyssa, OR

Thomas Edison "Brownie" Ford *
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson *
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane *
Hawaiian Slack-Key
Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo
Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Tootie" Montana *
Mardi Gras Chief/
Costume Maker
New Orleans, LA

Alex Moore, Sr. *
Blues Pianist
Dallas, TX

Emilio * and Senaida Romero *
Hispanic-American
Craftsworkers in Tin
Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1955

Pedro Ayala *
Mexican-American
Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore *
Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl *
German-American Bobbin
Lacemaker
Hankinson, ND

John Dee Holeman
African-American
Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim"
Luandrew *
African-American Blues
Pianist/Singer
Chicago, IL

Yang Fang Nhu *
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith *
African-American Gospel
Singer
St. Louis, MO

Clyde "Kindy" Sproat *
Hawaiian Cowboy
Singer/Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitarist/Singer
Deep Gap, NC

1956

John Cephas *
Piedmont Blues
Guitarist/Singer
Woodford, VA

Fairfield Four
African-American Gospel
Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho
Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel *
German-American
Concertina Maker
New Ulm, MN

Vanessa Paukeigope Jennings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides *
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy *
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson *
Tap Dancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1957

Howard Armstrong *
African-American String Band
Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican-American Mariachi
Musician
Monterey Park, CA

Giuseppe and
Raffaela DeFranco
Southern Italian Musicians
and Dancers
Belleville, NJ

Maude Kegg *
Ojibwe Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen *
Finnish Accordionist
Mass City, MI

Emilio Rosado *
Woodcarver
Utuado, PR

Robert Spicer *
Flatfoot Dancer
Dickson, TN

Douglas Wallin *
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker *
African-American Guitarist
Morgantown, NC

George Blake
Hupa-Yurok
Native American Craftsman
Hoopa, CA

Jack Coen
Irish-American Flautist
Bronx, NY

Rose Frank *
Nez Perce Cornhusk Weaver
Lapwai, ID

Eduardo "Lalo" Guerrero *
Mexican-American
Singer/Guitarist/Composer
Cathedral City, CA

Khamvong Insixiengmai
Laotian Singer
Fresno, CA

Don King *
Western Saddlemaker
Sheridan, WY

Riley "B.B." King
Blues Guitarist/Singer
Itta Bena, MS/Las Vegas, NV

Esther Littlefieleld *
Tlingit Regalia Maker
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American Musician
Honolulu, HI

Irvan Perez *
Isleno (Canary Islands) Singer
Poydras, LA

Morgan Sexton *
Appalachian Banjo
Player/Singer
Linefork, KY

Nikitas Tsimouris *
Greek-American Bagpipe
Player
Tarpon Springs, FL

Gussie Wells *
African-American Quilter
Oakland, CA

Arbie Williams *
African-American Quilter
Oakland, CA

Melvin Wine *
Appalachian Fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban Drummer
Manhattan Beach, CA

Jerry Brown
Southern Stoneware Tradition
Potter
Hamilton, AL

Walker Calhoun
Cherokee
Musician/Dancer/Teacher
Cherokee, NC

Clyde Davenport
Appalachian Fiddler
Monticello, KY

Belle Deacon *
Athabascan Basketmaker
Grayling, AK

Nora Ezell *
African-American Quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi
Regalia Maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish Singer
Rego Park, NY

John Yoshio Naka *
Bonsai Sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese Toissan muk'yu
Folk Singer
New York, NY

Marc Savoy
Cajun Accordion
Maker/Musician
Eunice, LA

Othar Turner *
African-American Fife Player
Senatobia, MS

Tanjore Viswanathan *
South Indian Flute Master
Middletown, CT

1993

Santiago Almeida *
Conjunto Musician
Sunnyside, WA

Kenny Baker
Bluegrass Fiddler
Cottontown, TN

Inez Catalon *
French Creole Singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik Woodcarver/Maskmaker/
Skinsewer
Bethel, AK

Charles Hankins *
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahele
Hula Masters
Hilo, HI

Everett Kapayou *
Mesquakie Singer
Tama, IA

McIntosh County Shouters
African-American
Spiritual/Shout Performers
Townsend, GA

Elmer Miller *
Bit & Spur Maker/Silversmith
Nampa, ID

Jack Owens *
Blues Singer/Guitarist
Bentonia, MS

Mone & Vanxay
Saenphimmachak
Laotian Weavers/
Needleworkers/Loommakers
St. Louis, MO

Liang-xing Tang
Chinese-American Pipa
(lute) Player
Bayside, NY

1994

Liz Carroll
Irish-American Fiddler
Chicago, IL

Clarence Fountain &
The Blind Boys
African-American
Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel *
Passamaquoddy Basketmaker
Princeton, ME

Johnny Gimble
Western Swing Fiddler
Dripping Springs, TX

Frances Varos Graves *
Hispanic-American Colcha
Embroiderer
Ranchos de Taos, NM

Violet Hilbert *
Skagit Storyteller
Seattle, WA

Sosei Shizuye Matsumoto
Japanese Tea Ceremony Master
Los Angeles, CA

D.L. Menard
Cajun Musician/Songwriter
Erath, LA

Simon Shaheen
Arab-American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian Marash-Style
Embroiderer
Glendale, CA

Elder Roma Wilson
African-American
Harmonica Player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American
Jing Erhu Player
Flushing, NY

Mary Holiday Black
Navajo Basketweaver
Mexican Hat, UT

Lyman Enloe *
Old-Time Fiddler
Lees Summit, MO

Donny Golden
Irish-American Stepdancer
Brooklyn, NY

Wayne Henderson
Appalachian Luthier/Musician
Mouth of Wilson, VA

Bea Ellis Hensley
Blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Woodcarver/
Metalsmith/Dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American
Kulintang Musician
San Francisco, CA

Robert Jr. Lockwood *
Delta Blues Guitarist/Singer
Cleveland, OH

Israel "Cachao" López *
Afro-Cuban
Bassist/Composer/Bandleader
Miami, FL

Nellie Star Boy Menard *
Lakota Sioux Quiltmaker
Rosebud, SD

Buck Ramsey *
Cowboy Poet/Singer
Amarillo, TX

1996

Obo Addy
Ghanian-American Drummer
Portland, OR

Betty Pisio Christenson
Ukranian-American Egg
Decoration
Suring, WI

Paul Dahlin
Swedish-American Fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican Drummer
New York, NY

Solomon* & Richard Ho'opi'i
Hawaiian Falsetto
Singers/Musicians
Pukalani and Wailuku, HI

Will Keys *
Appalachian Banjo Player
Gray, TN

Joaquin "Jack" Lujan
Chamorro Blacksmith
Barrigada, GU

Eva McAdams
Shoshone Regalia Maker
Fort Washakie, WY

John Mealing * &
Cornelius Wright, Jr. *
African-American Railroad
Work Song Singers
Birmingham, AL

Vernon Owens
Stoneware Potter
Seagrove, NC

Dolly Spencer
Inupiat Dollmaker
Homer, AK

1997

Edward Babb
Shout Gospel Trombonist &
Band Leader
Jamaica, NY

Charles Brown *
Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Cajun Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Wen-yi Hua
Chinese Kunqu Opera Singer
Arcadia, CA

Ali Akbar Khan *
Sarod Player & Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim* & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician/Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Francis Whitaker *
Blacksmith/Ornamental
Ironworker
Carbondale, CO

1998

Apsara Dancers
Cambodian Dancers
and Musicians
Reston, VA &
Fort Washington, MD

Eddie Blazonczyk
Polish-American Polka
Musician/Bandleader
Bridgeview, IL

Dale Calhoun *
Boatbuilder
Tiptonville, TN

Bruce Caesar
Sac and Fox-Pawnee
Silversmith
Anadarko, OK

Antonio De La Rosa *
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers
Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Colville Beadworker
Gresham, OR

Nadjeschda Overgaard *
Danish-American Hardanger
Embroiderer
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples *
Gospel/Blues Musician
Dolton, IL

Claude "The Fiddler" Williams*
Jazz/Swing Fiddler
Kansas City, MO

1999

Frisner Augustin
Haitian Drummer
Brooklyn, NY

Lila Greengrass Blackdeer
Hocak Black Ash
Basketmaker/Needleworker
Black River Falls, WI

Shirley Caesar
Gospel Singer
Durham, NC

Alfredo Campos
Horse-Hair Hitcher
Federal Way, WA

Mary Louise Defender Wilson
Dakotah-Hidatsa
Traditionalist/Storyteller
Shields, ND

James "Jimmy Slyde" Godbolt *
Tap Dancer
Hanson, MA

Ulysses "Uly" Goode *
Western Mono Basketmaker
North Fork, CA

Bob Holt*
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Tabla Drummer
San Anselmo, CA

Elliott "Ellie" Mannette
Trinidadian Steel Pan
Builder/Tuner/Player
Morgantown, WV

Mick Moloney
Irish Musician
Philadelphia, PA

Eudokia Sorochaniuk
Ukrainian Weaver/Textile
Artist
Pennsauken, NJ

Ralph W. Stanley
Boatbuilder
Southwest Harbor, ME

2000

Bounxou Chanthraphone
Laotian Weaver/Embroiderer
Brooklyn Park, MN

Dixie Hummingbirds
African-American
Gospel Quartet
Philadelphia, PA

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González
Hammock Weaver
San Sebastián, PR

Nettie Jackson
Klickitat Basketmaker
White Swan, WA

Santiago Jiménez, Jr.
Tejano Accordionist/Singer
San Antonio, TX

Genoa Keawe *
Hawaiian Falsetto
Singer/Ukulele Player
Honolulu, HI

Frankie Manning *
Lindy Hop
Dancer/Choreographer/Teacher
Corona, NY

Joe Willie "Pinetop" Perkins
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon
Woodcarver
Astoria, NY

Chris Strachwitz
(Bess Lomax Hawes Award)
Record Producer/Label Founder
El Cerrito, CA

B. Dorothy Thompson *
Appalachian Weaver
Davis, WV

Don Walser *
Western Singer/Guitarist
Austin, TX

2001

Celestino Avilés
Santero
Orocovis, PR

Mozell Benson
African-American Quilter
Opelika, AL

Wilson "Boozoo" Chavis *
Zydeco Accordionist
Lake Charles, LA

Hazel Dickens
Appalachian Singer/Songwriter
Washington, DC/Montcalm, WV

João "João Grande" Olivera dos Santos
Capoeira Angola Master
New York, NY

Evalena Henry
Apache Basketweaver
Peridot, AZ

Peter Kyvelos
Oud Maker
Bedford, MA

Eddie Pennington
Thumbpicking-Style Guitarist
Princeton, KY

Qi Shu Fang
Beijing Opera Performer
Woodhaven, NY

Seüchi Tanaka
Taiko Drummer/Dojo Founder
San Francisco, CA

Dorothy Trumpold
Rug Weaver
East Amana, IA

Fred Tsoodle *
Kiowa Sacred Song Leader
Mountain View, OK

Joseph T. Wilson
(Bess Lomax Hawes Award)
Folklorist/Advocate/Presenter
Silver Spring, MD/Trade, TN

2002

Ralph Blizard *
Old-Time Fiddler
Blountville, TN

Loren Bommelyn
Tolowa Tradition Bearer
Crescent City, CA

Kevin Burke
Irish Fiddler
Portland, OR

Francis * & Rose * Cree
Ojibwe Basketmakers/
Storytellers
Dunseith, ND

Luderin Darbone/Edwin Duhon *
Cajun Fiddler and Accordionist
Sulphur, LA/Westlake, LA

Nadim Dlaikan
Lebanese Nye (reed flute)
Player
Southgate, MI

David "Honeyboy" Edwards
Delta Blues Guitarist/Singer
Chicago, IL

Flory Jagoda
Sephardic Musician/Composer
Falls Church, VA

Clara Neptune Keezer
Passamaquoddy Basketmaker
Perry, ME

Losang Samten
Tibetan Sand Mandala Painter
Philadelphia, PA

Bob McQuillen
Contra Dance
Musician/Composer
Peterborough, NH

Jean Ritchie
(Bess Lomax Hawes Award)
Appalachian
Musician/Songwriter/
Cultural Activist
Port Washington, NY/Viper, KY

Domingo "Mingo" Saldivar
Conjunto Accordionist
San Antonio, TX

2003

Basque (Bertsolari) Poets
Jesus Arriada,
San Francisco, CA
Johnny Curutchet,
South San Francisco, CA
Martin Goicoechea,
Rock Springs, WY
Jesus Goni, Reno, NV

Rosa Elena Egipciaco
Mundillo (Puerto Rican
bobbin lace)
New York, NY

Agnes "Oshanee" Kenmille *
Salish Beadworker and
Regalia Maker
Ronan, MT

Norman Kennedy
Weaver, Singer, Storyteller
Marshfield, VT

Roberto and Lorenzo Martinez
Hispanic Musicians
Albuquerque, NM

Carmencristina Moreno
(Bess Lomax Hawes Award)
Mexican American Singer,
Composer, Teacher
Fresno, CA

Norma Miller
African American
Dancer/Choreographer
Las Vegas, NV

Ron Poast
Hardanger Fiddle Maker
Black Earth, WI

Felipe I. and Joseph K. Ruak
Carolinian Stick Dance Leaders
Commonwealth of the
Northern
Mariana Islands

Manoochehr Sadeghi
Persian Santur Player
Sherman Oaks, CA

Nicholas Toth
Diving Helmet
Designer/Builder
Tarpon Springs, FL

2004

Anjani Ambegaokar
North Indian Kathak Dancer
Diamond Bar, CA

Charles "Chuck" T. Campbell
Gospel Steel Guitar Player
Rochester, NY

Joe Derrane
Irish-American Button
Accordionist
Randolph, MA

Jerry Douglas
Dobro Player
Nashville, TN

Gerald "Subiyay" Miller *
Skokomish Oral Tradition
Bearer, Carver,
Basket Maker
Shelton, WA

Milan Opacich
Tamburitza Instrument Maker
Shererville, IN

Eliseo and Paula Rodriguez
Straw Appliqué Artists
Santa Fe, NM

Koko Taylor *
Blues Musician
Country Club Hills, IL

Yuqin Wang and Zhengli Xu
Chinese Rod Puppeteers
Aloha, OR

Chum Ngek
(Bess Lomax Hawes Award)
Cambodian Musician and
Teacher
Gaithersburg, MD

2005

Eldrid Skjold Arntzen
Norwegian American
rosemaler
Watertown, CT

Earl Barthé
Decorative building craftsman
New Orleans, LA

Chuck Brown
African American musical
innovator
Brandywine, MD

Michael Doucet
Cajun fiddler, composer,
and band leader
Lafayette, LA

Jerry Grcevich
Tamburitza musician,
prim player
North Huntingdon, PA

Grace Henderson Nez *
Navajo weaver
Ganado, AZ

Wanda Jackson
Early country, rockabilly,
and gospel singer
Oklahoma City, OK

Herminia Albarrán Romero
Paper-cutting artist
San Francisco, CA

Beyle Schaechter-Gottesman
Yiddish singer, poet,
songwriter
Bronx, NY

Albertina Walker
Gospel singer
Chicago, IL

James Ka'upena Wong
Hawaiian chanter
Waianae, HI

Janette Carter *
(Bess Lomax Hawes Award)
Appalachian musician,
advocate
Hiltons, VA

2006

Charles M. Carrillo
Santero (carver and painter of
sacred figures)
Santa Fe, NM

Delores E. Churchill
Haida (Native Alaskan) weaver
Ketchikan, AK

Henry Gray
Blues piano player, singer
Baton Rouge, LA

Doyle Lawson
Gospel and bluegrass singer, arranger, bandleader
Bristol, TN

Esther Martinez *
Native American linguist and storyteller
San Juan Pueblo, NM

Diomedes Matos
Cuatro (10-string Puerto Rican guitar) maker
Deltona, FL

George Na'ope
Kumu Hula (hula master)
Hilo, HI

Wilho Saari
Finnish kantele (lap-harp) player
Naselle, WA

Mavis Staples
Gospel, rhythm and blues singer
Chicago, IL

Treme Brass Band
New Orleans brass band
New Orleans, LA

Nancy Sweezy
(Bess Lomax Hawes Award)
Advocate, scholar, presenter, and preservationist
Lexington, MA

2007

Nicholas Benson
Stone letter carver and calligrapher
Newport, RI

Sidiki Conde
Guinean dancer and musician
New York, NY

Violet de Cristoforo *
Haiku poet and historian
Salinas, CA

Roland Freeman
(Bess Lomax Hawes Award)
Photo documentarian, author and exhibit curator
Washington, D.C.

Pat Courtney Gold
Wasco sally bag weaver
Scappoose, OR

Eddie Kamae
Hawaiian musician, composer, filmmaker
Honolulu, HI

Agustin Lira
Chicano Singer, musician, composer
Fresno, CA

Julia Parker
Kashia Pomo basketmaker
Midpines, CA

Mary Jane Queen *
Appalachian musician
Cullowhee, NC

Joe Thompson
African American string band musician
Mebane, NC

Irvin L. Trujillo
Rio Grande weaver
Chimayo, NM

Elaine Hoffman Watts
Klezmer musician
Havertown, PA

2006

Horace P. Axtell
Nez Perce elder, spiritual leader, and drum maker
Lewiston, ID

Walter Murray Chiesa
(Bess Lomax Hawes Award)
Traditional crafts advocate
Bayamón, PR

Dale Harwood
Saddlemaker
Shelley, ID

Bettye Kimbrell
Quilter
Mt. Olive, AL

Jeronimo E. Lozano
Retablo maker
Salt Lake City, UT

Oneida Hymn Singers of Wisconsin
Hymn singing
Oneida, WI

Sue Yeon Park
Korean dancer and musician
New York, NY

Moges Seyoum
Ethiopian church musician
Alexandria, VA

Jelon Vieira
Capoeira master
New York, NY

Dr. Michael G. White
Jazz clarinetist, band leader, scholar
New Orleans, LA

Mac Wiseman
Bluegrass and country singer and musician
Nashville, TN

*deceased

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PHOTOGRAPHS

COVER:
Detail of basket by LeRoy Graber
Photo: Courtesy of Cedric N. Chatterley

INSIDE FRONT COVER:
Basket making by LeRoy Graber
Photo: Courtesy of Cedric N. Chatterley

PAGE 2:
Basket by LeRoy Graber
Photo: Courtesy of Cedric N. Chatterley

INSIDE BACK COVER
Potrait of Teri Rofkar
Photo: Courtesy of Chris Arend

BACK COVER
Robe by Teri Rofkar
Photo: Courtesy of Chris Arend

PORTRAITS
Dudley Laufman: Gary Samson
Amma D. McKen: Charles Nyaku
Chitresh Das: Edward Casati
Sophiline Cheam Shapiro: John Shapiro
Birmingham Sunlights: Mark Gooch
"Queen" Ida Guillory: Irene Young
Teri Rofkar: James Poulson
Joel Nelson: Courtesy of the artist
Edwin Colón Zayas: Courtesy of the artist
Mike Seeger: Courtesy of the artist

NATIONAL
ENDOWMENT
FOR THE ARTS